LOYOLA UNIVERSITY BULLETIN
Volume XIX September, 1937 No. 7

COLLEGE OF MUSIC

New Orleans Conservatory of Music and Dramatic Art

CATALOGUE
1936 - 1937

ANNOUNCEMENTS
1937 - 1938

LOYOLA UNIVERSITY
6317 St. Charles Avenue
NEW ORLEANS, LA.

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans, La."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

New Orleans Conservatory of Music and Dramatic Art

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6317 St. Charles Avenue

NEW ORLEANS, LA.

1937

JULY

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1938

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MAY

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COLLEGE CALENDAR, 1937-38

First Semester

Sept. 8, Wednesday } Examinations for Entrance and
Sept. 9, Thursday } for Removal of Conditions.
Sept. 10, Friday — Registration of Freshmen.
Sept. 13, Monday — Registration of Sophomores.
Sept. 14, Tuesday — Registration of Juniors and Seniors.
Sept. 15, Wednesday — Classes Begin.
Sept. 24, Friday — University Convocation, 11 A. M.
Oct. 5, Tuesday — Mass of the Holy Ghost, 10 A. M.
Nov. 1, Monday — Solemnity of All Saints.
Nov. 25, Thursday — Thanksgiving Day.
Dec. 8, Wednesday — Solemnity of the Immaculate Conception.
Dec. 14, Tuesday — University Convocation, 11 A. M.
Dec. 22, Wednesday — Christmas Vacation Begins After Last Scheduled Class.
Jan. 3, Monday — Classes Resumed.
Jan. 18, Tuesday — First Semester Examinations Begin.

Second Semester

Jan. 24, Monday — Second Semester Begins.
Feb. 9, Wednesday — University Convocation, 11 A. M.
Feb. 28, Monday } Mardi Gras Holidays.
March 1, Tuesday }
March 11, Friday } Examinations for Removal of
March 12, Saturday } First Semester Conditions.
March 31, Thursday — Applications for Degrees.
April 4, Monday — Theses Due from Candidates for Degrees.
April 13, Wednesday — Easter Vacation Begins After Last Scheduled Class.
April 19, Tuesday — Classes Resumed.
April 28, Thursday — University Convocation, 11 A. M.
May 23, Monday — Second Semester Examinations Begin.
May 26, Thursday — Ascension Day.
May 29, Sunday — Baccalaureate Services.
May 30, Monday — Commencement Exercises.
June 13, Monday } Registration for Summer Session.
June 14, Tuesday }
June 15, Wednesday — Classes Begin.
July 29, Friday — Summer Sessions Ends.

COLLEGE OF MUSIC

Affiliated in 1932

OFFICERS OF ADMINISTRATION

Very Rev. Harold Gaudin, S.J., *President of the University*

Rev. Percy A. Roy, S.J., *Dean of Faculties*

Ernest E. Schuyten, Mus.D., *Dean of the College of Music*

Rev. G. A. Francis, S.J., *Regent*

Mary M. Scott, *Secretary of the Faculty*

Ella de los Reyes, *Assistant to the Dean*

Margaret E. Carey, *University Registrar*

Guy Knobloch, *Bursar of the University*

OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. 1476 Calhoun Street

Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus.D., New Orleans Conservatory, 1924; Artist teacher, Louisiana State University, 1932-1933; Conductor, New Orleans Symphony Orchestra, 1917.

Guy F. Bernard, B.Mus. 2302 Audubon Street

Chairman of the Department of Appreciation and History

Professor of Appreciation and History.—B.Mus., 1935, Loyola University.

Mildred Cazenavette, B.Mus. 1607 Gov. Nicholls Street

Assistant Professor of Theory (1936).—B.Mus., Loyola University, 1935.

Michael Cupero, B.Mus. 1714 Seventh Street

Assistant Professor of Brass Instruments (1932).—B.Mus., Loyola University, 1933; Director of University Band, 1930 to date.

Rosalie Passalaqua Duvic, B.Mus. 1910 Gen. Pershing Street

Chairman of the Department of Solfeggio

Professor of Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1929; Diploma in Violin, ibid., 1926; member of Phi Beta, National Music Fraternity.

Ferdinand Dunkley. 1915 Calhoun Street

Chairman of the Department of Counterpoint and Composition

Professor of Organ, Theory and Composition (1934).—Fellow of the Royal College of Organists, London, American Guild of Organists; studied at Royal College of Music, London; prize winner for Orchestral Suite, London; Certificate in Counterpoint, Trinity College, London.

Otto Finck 1227 Esplanade Avenue

Instructor in Violoncello.—Graduate of Conservatory of Strasbourg.

Marietta Alfonso McMurray, B.Mus. 1540 Philip Street

Associate Professor of Voice (1936).—B.Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank La Forge; in Paris, under Vladimar Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932; member of Phi Beta, National Music Fraternity.

William Norman Marbut, B.Mus. 3421 Iberville Street

Assistant Professor of Reed Instruments (1934).—B.Mus., Loyola College of Music, 1933; Supervisor of Music, Warren Easton High School.

Mary V. Molony 3426 Chestnut Street

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ, Irene Wiggins Campbell and Ferdinand Dunkley; Choir Directress and Artist Accompanist.

Ella de los Reyes, B.Mus. 1407 Adams Street

Chairman of the Department of Harmony

Professor of Violin and Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1937; Diploma for Violin, 1922; member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Cora Marion Sadler, B.Mus. 8219 Hickory Street

Assistant Professor of Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1929; Lena Little Medal, 1929; Diploma in Piano, 1931.

Eugenia Tebault, B.Mus. 1015 Joseph Street

Assistant Professor of Theory (1936).—B.Mus., Loyola University, 1936.

Mary M. Scott. 1138 Washington Avenue

Chairman of the Piano Department

Professor of Piano (1932).—Studied pianoforte under Otto Weber; graduate, Leipsic University; Marguerite Elie Samuel from the Paris Conservatory; Faelton Pianaforte School, Boston; Louis Arthur Russell, Newark, N. J.

Elisabeth Wood. 1738 Milan Street

Chairman of the Vocal Department

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church, Brooklyn, New York.

THE COLLEGE OF MUSIC

GENERAL STATEMENT

History

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school of music in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans, whose names now appear on the faculty of the Conservatory.

Dr. Schuyten pursued his collegiate studies at the Athénée Royal, in Antwerp, and his higher studies of music at the Conservatoire Royal, in Brussels, from which institution he graduated in 1900 as a violinist. Later he did special studies in composition.

For several years head of the violin department of the H. Sophie Newcomb College, Dr. Schuyten resigned from the institution to found the New Orleans Conservatory of Music and Dramatic Art.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

Scholarships

The Mary B. Scott Memorial Scholarships.

One for Theoretical and Collegiate course.

One in Pianoforte.

Phi Beta Scholarship for Theoretical courses only.

Scholarship applications will receive consideration only if properly made.

Application blanks can be obtained from the office of the Registrar and should be returned to that office not later than July 15th.

MUSICAL ORGANIZATIONS

LOYOLA UNIVERSITY SYMPHONY ORCHESTRA

The Conservatory Symphony Orchestra, E. E. Schuyten conductor, is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

LOYOLA UNIVERSITY CHORAL UNION

In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

RADIO

The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Courses in voice training and general radio broadcasting technique are offered at the College of Music. Advanced students are required to prepare one program a month for broadcasting.

RELIGIOUS ORGANIZATION

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

ADMINISTRATIVE PROCEDURE

Entrance Requirements

Graduation from an accredited High School, or an equivalent of fifteen units, is required. Of these fifteen units of High School work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in High School credits must be made up during the first year of the degree course.

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, includes a knowledge of elementary theory which should embrace the subjects of notation, keys and scale construction.

Entrance Examinations

Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

Conditional Entrance

Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

Advanced Standing

Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

COURSES OFFERED

The Loyola College of Music offers the following courses:

A four-year course leading to the Degree of Bachelor of Music:

(a) With Voice as a Major.
(b) With an Instrumental Major.
(c) With Composition as a Major.
(d) With School Music as a Major.

CLASSIFICATION OF COURSES

The courses of instruction are classified into three groups:

GROUP I

Applied Music, instrumental or vocal.

GROUP II

Courses in Theory, Literature, History of Music, Methods of Teaching School Music.

GROUP III

Academic Courses offered in the Arts and Sciences department of Loyola University.

GROUP I

Private and class instruction in:

Piano, Violin, Viola, Cello, Organ, Voice and Orchestral Instruments, Orchestra, Chorus, Chamber Music.

GROUP II

Required of all candidates:

Dictation, Sight Reading, Theory, Harmony, Counterpoint, Appreciation, Analysis, and History of Music.

Required in one or more departments and electives in all other departments:

Counterpoint, Canon Fugue, Contrapuntal and Harmonic Dictation, Orchestration, Composition, Conducting, Chorus or Orchestra, Methods in School Music, Instrumental Methods.

Practice teaching.

Group III

Required of all:

English, Foreign Language, Psychology.

Required in one or more departments and elective in all departments:

Dramatic Art, Aesthetics, Physics and Acoustics, Educational Psychology.

Classification of Students

Students in the College of Music are classified as follows:

(a) *Regular Students.* Candidates for a degree.

(b) *Special Students.* Those who are taking only part of the regular course or applied music only.

A special student must take the examinations in classes in which he is enrolled.

The College reserves the right to terminate its connection with any student at any time, whenever such action may seem advisable, on the grounds of immoral or disorderly conduct, or failure to conform to the rules of the College. The fees of such a student will not be returned.

Degrees

The degree of Bachelor in Music is conferred by Loyola University upon students who have completed an approved four-year course.

Minimum Residence. No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in Groups I and II.

TUITION AND FEES

All fees must be paid at the beginning of the school year. The tuition may be paid at the beginning of each semester.

At the time of enrollment, each student must obtain an admit card signed by the Bursar. Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $10.00 to $15.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates. The University does not conduct student dormitories.

University Fees (Payable to Loyola University.

Matriculation (at time of enrollment only)	$ 5.00
	Per Year
Registration fee	$ 5.00
Library fee	$ 5.00

College of Music Fees (Payable to the College of Music.)

	Per Year
Registration fee	$10.00
	Per Semester
Applied Music fee	$17.00

Tuition.

	Per Semester
Academic Courses (payable to Loyola University)	$10.00
Theoretical Courses (payable to College of Music)	$58.00

Private Instruction (Payable directly to the Teacher).

34 half-hour private lessons in one semester	$68.00 or $41.00
17 half-hour private lessons in one semester	$34.00 or $20.50

COURSES OF STUDY

I

COURSES IN APPLIED MUSIC*

A. PIANO DEPARTMENT

The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year.

Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year.

Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

*For each half hour period of individual instruction a minimum of three hours practice per week is required.

Junior Year.

Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood"; compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year.

Scales and Arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin; Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

BACHELOR OF MUSIC DEGREE

With Piano As a Major Subject

FRESHMAN YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 7	I	1	3
Sight Singing 101-102	II	3	1
Theory 101-102	II	2	2
Dictation 101-102	II	3	1½
Appreciation 101-102	II	1	1
English	III	3	3
Foreign Language 101-102	III	3	3
Piano Ensemble and Reading	I	1	1
			15½

Sophomore Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 8	I	1	3
Sight Singing 201-202	II	2	1
Dictation 201-202	II	3	1½
Form and Analysis 201-202	II	2	1
Harmony 201-202	II	2	2
Keyboard Harmony 201-202	II	1	½
English	III	3	3
Foreign Language 201-202	III	3	3
Piano Ensemble and Reading	I	1	1
			16

Junior Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 9	I	1	3
Dictation 301-302	II	2	1
Harmony 301-302	II	2	2
Keyboard Harmony 301-302	II	1	½
Form and Analysis 301-302	II	2	2
History of Music 301-302	II	2	2
Counterpoint 301-302	II	2	2
Psychology 301-302	III	3	3
Recital Criticism	II	1	½
Piano Reading and Transposition	I	1	1
			17

Senior Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 10	I	1	4
Piano Methods and Teaching	II	1	½
History of Music 303-304	II	2	2
Counterpoint 303-304	II	2	2
Composition 301-302	II	2	2
Orchestration 301-302	II	2	2
Chamber Music	I	2	1½
Recital Criticism	II	1	½
Accompaniment	II	1	1
			15½

Note—Theory 102 is Elementary Harmony—Oral, Written and Keyboard. Recital Class attendance is compulsory for all students. Chorus Class is compulsory for all students not playing in the Orchestra.

B. VIOLIN DEPARTMENT

To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year.

Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year.

During the second or the third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniawsky, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year.

Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year.

Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. VIOLONCELLO DEPARTMENT

Freshman Year.

Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year.

Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year.

Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year.

Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

BACHELOR OF MUSIC DEGREE

With Violin or Cello As a Major Subject

Freshman Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Violin 7	I	1	3
Sight Singing F. D. 101-102	II	3	1
Theory 101-102	II	2	2
Dictation 101-102	II	3	1½
Appreciation 101-102	II	1	1
English	III	3	3
Foreign Language 101-102	III	3	3
Orchestra	I	4	1
			15½

Sophomore Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Violin 8	I	1	3
Sight Singing 201-202	II	2	1
Dictation 201-202	II	3	1½
Form and Analysis 201-202	II	2	1
Harmony 201-202	II	2	2
*Keyboard Harmony 201-202	II	1	½
English	III	3	3
Foreign Language 201-202	III	3	3
Orchestra	I	4	1
			16

Note—Theory 102 is Elementary Harmony—Oral, Written and Keyboard. Recital Class attendance is compulsory for all students.

*Keyboard Harmony may be substituted by an elective in case the student has not sufficient command of the keyboard.

JUNIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Violin 9	I	1	3
Dictation 301-302	II	2	1
Harmony 301-302	II	2	2
Form and Analysis 301-302	II	2	2
Keyboard Harmony 301-302	II	1	½
History of Music 301-302	II	2	2
Counterpoint 301-302	II	2	2
Psychology 301-302	III	3	3
Recital Criticism	II	1	½
Orchestra	I	4	1
			17

SENIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Violin 10	I	1	4
Violin Methods and Teaching	II	1	½
History of Music 303-304	II	2	2
Counterpoint 303-304	II	2	2
Composition 301-302	II	2	2
Orchestration 301-302	II	2	2
Chamber Music	I	2	1½
Recital Criticism	II	1	½
Orchestra	I	4	1
			15½

D. ORGAN DEPARTMENT

Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year.

Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year.

Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French or German composers.

Junior Year.

Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year.

Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

BACHELOR OF MUSIC DEGREE

With Organ As a Major Subject

Freshman Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Organ 1	I	1	3
Piano 7	I	1	3
Sight Singing 101-102	II	3	1
Theory 101-102	II	2	2
Dictation 101-102	II	3	1½
Appreciation 101-102	II	1	1
English	III	3	3
Piano Ensemble and Reading	I	1	1
			15½

Sophomore Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Organ	I	1	3
Piano 8	I	1	3
Sight Singing 201-202	II	2	1
Dictation 201-202	II	3	1½
Form and Analysis 201-202	II	2	1
Harmony 201-202	II	2	2
Keyboard Harmony 201-202	II	1	½
English	III	3	3
Piano Ensemble and Reading	1	1	1
			16

Note—Theory 102 is Elementary Harmony—Oral, Written and Keyboard. Recital Class attendance is compulsory for all students. Chorus Class is compulsory for all students not playing in the Orchestra.

JUNIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Organ 3	I		3
Dictation 301-302	II	2	1
Harmony 301-302	II	2	2
Keyboard Harmony 301-302	II	1	½
Form and Analysis 301-302	II	2	2
History of Music 301-302	II	2	2
Counterpoint 301-302	II	2	2
Foreign Language 101-102	III	3	3
Recital Criticism	II	1	½
			16

SENIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Organ 4	I		3
Counterpoint 303-304	II	2	2
Gregorian Music 301-302	II	2	2
History of Music 303-304	II	2	2
Conducting 303-304	II	1	1
Psychology (General) 301-302	III	3	3
Foreign Language 201-202	III	3	3
Recital Criticism	II	1	½
			16½

E. VOICE DEPARTMENT

REQUIREMENTS

To enter the course leading to the degree of Bachelor of Music, with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight. Some knowledge of the piano is required.

Students pursuing the four-year course in Voice are required to specialize in one foreign language and possess a working knowledge of two others.

Freshman Year.

Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year.

Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggi. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year.

Continued use of scales, arpeggi, and vocalises. Standard arias and songs by French, German, Italian or Spanish, English and American composers.

Senior Year.

The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements for Graduation

Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

BACHELOR OF MUSIC DEGREE

With Voice As a Major Subject

Freshman Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Voice 1	I	1	2
Piano 4	I	1	2
Sight Singing 101-102	II	3	1
*Theory 101-102	II	2	2
Dictation 101-102	II	3	1½
Appreciation 101-102	II	1	1
English	III	3	3
Foreign Language 101-102	III	3	3
			15½

*Theory 102 is Elementary Harmony—Oral, Written and Keyboard. Recital Class attendance is compulsory for all students. Chorus Class is compulsory for students not playing in the Orchestra.

SOPHOMORE YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Voice 2	I	1	2
Piano 5	I	1	2
Sight Singing 201-202	II	2	1
Dictation 201-202	II	3	1½
Harmony 201-202	II	2	2
†Keyboard Harmony 201-202	II	1	½
Form and Analysis 201-202	II	2	1
English	III	3	3
Foreign Langage 201-202	III	3	3
			16

†Keyboard Harmony may be substituted by an elective in case the student has not sufficient command of the keyboard.

JUNIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Voice 3	I	1	4
Dictation 301-302	II	2	1
Harmony 301-302	II	2	2
Keyboard Harmony 301-302	II	1	½
Form and Analysis 301-302	II	2	2
Counterpoint 301-302	II	2	2
History of Music 301-302	II	2	2
Psychology 301-302	III	3	3
Recital Criticism	II	1	1
			17½

SENIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Voice 4	I	1	6
History of Music 303-304	II	2	2
Conducting 303-304	II	1	1
Counterpoint 303-304	II	2	2
Composition 301-302	II	2	2
Recital Criticism	II	1	1
Elective	I, II or III	2	2
			16

II

COURSES IN THEORY

This department includes courses intended to give a general musical education to the student who specializes in Applied Music.

Theory may also be taken as a Major Subject. In that event, this course of studies gives the student an adequate foundation for further specialization in its various branches, in the creative field: Composition, or in the analytical and historical fields: Criticism of Music.

A student who wishes to enter this department must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department (page 13) and satisfy the prerequisites. (See page 24.)

The course of study in the department of Theory may be slightly altered to meet the individual needs of the applicant; such adjustments must be suggested by the Chairman of the department and authorized by the Dean.

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for orchestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

BACHELOR OF MUSIC

With Composition As a Major Subject

Prerequisite

Sight Singing 101-102; Dictation 101-102; Theory 101-102; Harmony 201-202; Keyboard Harmony 201-202; Form and Analysis 201-202.

FRESHMAN YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 7	I	1	3
Violin	I	1	2
Clarinet	I	1	2
Sight Singing 201-202	II	2	1
Dictation 201-202	II	3	1½
Harmony 301-302	II	2	2
Appreciation 101-102	II	1	1
English	III	3	3
			15½

SOPHOMORE YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 8	I	1	3
Cello	I	1	1½
Trumpet	I	1	1
Dictation 201-202	II	3	1½
Harmony 303-304	II	2	2
Keyboard Harmony 201-202	II	1	½
Counterpoint 301-302	II	2	2
Form and Analysis 301-302	II	2	2
English	III	3	3
			16½

JUNIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
*Composition 301-302			2
Counterpoint 303-304	II	2	2
Harmony 305-306	II	2	2
Orchestration 303-304	II	2	2
Conducting 301-302	II	1	1
History of Music 301-302	II	2	2
Psychology (General)	III	3	3
Foreign Language 101-102	III	3	3
			17

SENIOR YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
*Composition 303-304	II		5
Counterpoint 305-306	II	2	2
Orchestration 305-306	II	2	2
History of Music 303-304	II	2	2
Recital Criticism	II	1	1
Foreign Language 201-202	III	3	3
			15

*Private instruction only.

Note—Recital Class attendance is compulsory for all students. Chorus Class is compulsory for all students not playing in the Orchestra.

III
COURSES IN SCHOOL MUSIC

The courses in the School Music Department are so organized as to prepare well-trained teachers of Music for the Elementary and High Schools. Music being now part of the curriculum in all schools, there is an increasing demand for highly trained Music Supervisors.

Two courses of study can be pursued, both leading to the degree of Bachelor of Music with School Music as a Major. One prepares the student for General Supervisor, the other for Instrumental Supervision.

The General Supervisor has charge of music instruction in the Elementary Schools, and of vocal music primarily in the High Schools and Normal Schools.

The Instrumental Supervisor must be qualified as a director of band and orchestra in Schools and Colleges, and to teach theoretical and applied music courses in High Schools.

The Course of Study is so planned as to satisfy the requirements for the obtaining of a teacher's certificate from the Louisiana State Board of Education.

For Bachelor of Music degree (Instrumental Supervisor) the candidate must offer one major instrument for admission. That instrument may be a string, woodwind or brass instrument used in Symphony Orchestras.

During this course of study all instruments of the Symphony Orchestra are taught in classes. For graduation the candidate must have acquired a degree of ability equal to what would ordinarily be termed as Grade II in all of these instruments.

B. INSTRUMENTAL SUPERVISOR

For the Bachelor of Music degree with Instrumental Supervision as principal study, proficiency of Junior Standing on one orchestral instrument is required, and one year of private instruction on basic orchestral instruments. The selection must include a representative of the String, Woodwind and Brass sections of the Orchestra.

The degree of proficiency in Minor instrument is of Elementary Standing, grades 1 and 2. It is understood that if, at the end of the allotted time, the degree of proficiency is

not reached, the study will have to be continued. Credit will not be given until a satisfactory examination is passed.

Participation in the University Symphony Orchestra and (for men only) the University Band is required during each year of residence, without additional credit, of all students electing instrumental classes.

Likewise participation in ensemble groups will be required without additional credit during the Junior and Senior years.

Extra fees are charged for Applied Music. (See page 12.)

BACHELOR OF MUSIC DEGREE
With School Music As a Major Subject

INSTRUMENTAL SUPERVISOR

FRESHMAN YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Major Orchestral Instrument	I	1	3
*Flute 1-2	I	1	2
*Violin or Cello 1-2	I	1	2
Sight Singing 101-102	II	3	1
Theory 101-102	II	2	2
Dictation 101-102	II	3	1½
Appreciation 101-102	II	1	1
English 101-102	III	3	3
			15½

SOPHOMORE YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Major Orchestral Instrument	I	1	2½
*Clarinet 1-2	I	1	2
Sight Singing 201-202	II	2	1
Dictation 201-202	II	3	1½
Harmony 201-202	II	2	2
†Keyboard Harmony 201-202	II	1	½
Form and Analysis 201-202	II	2	1
English 103-104	III	3	3
General Psychology 301-302	III	3	3
			16½

*All Applied Music is taken privately with an instructor. See page —.

Note—Theory 102 is Elementary Harmony—Oral, Written and Keyboard. Recital Class attendance is compulsory for all students.

†Keyboard Harmony may be substituted by an elective in case the student has not sufficient command of the keyboard.

Junior Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Trumpet 1-2	I	1	2
Instrumental Grade Methods 301-302	II	2	2
*Directed Instrumental Teaching 302	II	1	1
Harmony 301-302	II	2	2
History of Music 301-302	II	2	2
Conducting 301-302	II	1	1
Foreign Language 101-102	III	3	3
Educational Psychology	III	3	3
			16

Senior Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Orchestra Instrument (elective)	I	1	1
Instrumental Grade Methods 303-304	II	2	2
Directed Instrumental Teaching 302-303	II	2	2
Counterpoint 301-302	II	2	2
History of Music 303-304	II	2	2
Orchestration 301-302	II	2	2
Foreign Language 201-202	III	3	3
Recital Criticism	II	1	1
Elective	II	1	1
			16

*One semester only.

A. GENERAL SUPERVISOR

For the Bachelor of Music degree with General Supervision as principal study, proficiency of Grade 3 in piano (with emphasis on sight reading and technical facility rather than on memorization of pianoforte literature) and Grade 2 in voice is required.

The degree of proficiency in Minor instrument is of Elementary Standing, grades 1 and 2. It is understood that if, at the end of the allotted time, the degree of proficiency is not reached, the study will have to be continued. Credit will not be given until a satisfactory examination is passed.

Participation in the University Choral Union or Symphony Orchestra and (for men only) the University Band is required during each year of residence, without additional credit, of all students electing instrumental classes.

Likewise participation in ensemble groups will be required without additional credit during the Junior and Senior years.

Extra fees are charged for Applied Music. (See page 12.)

BACHELOR OF MUSIC DEGREE

With School Music As a Major Subject

General Supervisor

FRESHMAN YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 2	I	1	3
†Clarinet 1-2	I	1	2
†Violin or Cello 1-2	I	1	2
Sight Singing 103-104	II	3	1
Theory 101-102	II	2	2
Dictation 101-102	II	3	1½
Appreciation 101-102	II	1	1
English	III	3	3
			15½

SOPHOMORE YEAR

Subject.	Group	Hours	Hr. Cred. Each Sem.
Piano 3	I	1	2½
‡Voice 1	I	1	2
Sight Singing 203-204	II	2	1
Dictation 201-202	II	3	1½
Harmony 201-202	II	2	2
Keyboard Harmony 201-202	II	1	½
Form and Analysis 201-202	II	2	1
General Psychology 301-302	III	3	3
English	III	3	3
			16½

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*Before graduation the student must have completed Piano requirements equivalent to entrance requirements.

‡Equivalent to Voice requirement prescribed for the end of second year.

Note—Theory 102 is Elementary Harmony—Oral, Written and Keyboard. Recital Class attendance is compulsory for all students. Keyboard Harmony may be substituted by an elective in case the student has not sufficient command of the keyboard.

†All Applied Music is taken privately with an instructor. (See page 12.)

Junior Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Voice 2	I	1	2
History of Music 301-302	II	2	2
Form and Analysis 301-302	II	2	2
Counterpoint 301-302	II	2	2
Methods 301-302	II	2	2
Directed Teaching 302 (Second semester only)	II	1	1
Foreign Language 101-102	III	3	3
Educational Psychology	III	3	3
			17

Senior Year

Subject.	Group	Hours	Hr. Cred. Each Sem.
Trumpet 1-2	I	1	2
History of Music 303-304	II	2	2
Conducting 301-302	II	1	1
Methods 303-304	II	2	2
Methods 305-306	II	2	2
Directed Teaching 303-304	II	2	2
Dramatic Art	III	2	2
Recital Criticism	II	1	1
Electives	III	2	2
			16

IV. ACADEMIC DEPARTMENT

The courses of this department are given in the College of Arts and Sciences of Loyola University.

In order to meet the requirements of the National Association of Schools of Music the following standards have been set for Group III:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of Arts and Sciences.

DESCRIPTION OF COURSES

GROUP I—APPLIED MUSIC AS REQUIRED IN SCHOOL MUSIC

For description of courses in Voice, Piano, Organ, Violin, Violoncello and Harp, see Applied Music.

Flute 1-2. Diatonic and Chromatic scales and arpeggios in all keys.

Exercises: Pares, Maquarre, De Lorenzo; orchestra studies, chamber music, works by Bach, etc.

Oboe 1-2. Diatonic and Chromatic scales and arpeggios.

Exercises: Pares and Barret; orchestra studies and woodwind ensemble; selected pieces.

Clarinet 1-2. Diatonic and Chromatic scales and arpeggios.

Exercises: Studies, Langelus; transposition studies; and woodwind ensemble. Fantasia and Rondo-Weber and other works of similar value.

Bassoon 1-2. Diatonic and Chromatic scales and arpeggios.

Studies: Wessenborn (revised edition); Pares, Orchestra Studies; woodwind ensemble.

French Horn 1-2. Breathing, tonguing, embrochure tone production, transposition scales and arpeggios.

Studies by Eric Hauser; orchestral studies; brass ensemble; selected works.

Trumpet 1-2. Tone production, breathing, tonguing, embrochure, scales and arpeggios.

Studies: S. Jacome, Arban, Goldman; orchestra studies; brass ensemble.

Trombone 1-2. Scales and arpeggios, tone production, breathing.

Studies: Muller, Clarke, etc.; orchestra studies; brass ensemble.

Violin 1-2. Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello1-2. Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

GROUP II—THEORY

Prerequisite.

Elementary Theory.

Appreciation 101-102. 1 hour, 2 credits.

Recognition and analysis of Form and Interpretation through attentive listening.

Illustrations provided by victrola or instrumental performance.

Composition 301-302. 2 hours, 4 credits.

Form 202 with written application. Original compositions in smaller forms. Song form with trio inclusive.

Composition 303-304. 10 credits.

Composition in larger forms. Choral. Chamber and Orchestral.

Conducting 301-302. 1 hour, 1½ credits.

Use of baton. Score reading. Practice in conducting small combinations of two to four parts.

Score reading and practice in conducting the Junior Orchestra and Chorus.

Conducting 303-304. 1 hour, 2 credits.

This course is intended for singers and organists, and teaches the various church services and training of choirs.

Counterpoint 301-302. 2 hours, 4 credits.

Two-part counterpoint—all species.

Two-part inventions.

Counterpoint 303-304. 4 hours, 4 credits.

Three-part strict counterpoint—various species.

Three-part inventions.

Counterpoint 201, C-202, C. 2 hours, 4 credits.

Canon and Fugue.

Text: Andre Gedalge, "Traite de la Fugue."

Study of the subject and answer; counter-subject episodes and stretto. Analysis, scoring and writing of real and tonal fugues.

Dictation 101-102. 3 hours, 3 credits.

Recognition of intervals. Easy diatonic interval progression. Simple rhythmic and melodic dictation.

Melodic and rhythmic dictation continued. Recognition of diminished and augmented intervals. Preparatory training for two-part dictation. Dictation of lessons containing simple modulation. Taking musical dictation in limited time.

Dictation 201-202. 3 hours, 3 credits.

Two-part contrapuntal dictation. Preparation for harmonic dictation. Single-part Melodic dictation continued, faster tempo.

Contrapuntal and Harmonic dictation.

Dictation 301-302. 2 hours, 2 credits.

Difficult dictations—Melodic and Contrapuntal.

Form and Analysis 201-202. 2 hours, 2 credits.

The construction of Phrases, Periods simple and with extensions. The two and three-part forms.

Form and Analysis 301-302. 2 hours, 4 credits.

Developed two and three-part forms. The song form with subordinate song. The Rondo forms. The Sonata form.

Harmony 201-202. 2 hours, 4 credits.

Harmonization of given melodies, figured and unfigured basses—including dominant seventh chords.

Simple modulation—dominant ninth chords. Harmonization of given melodies and basses using all acquired material.

Harmony 301-302. 2 hours, 4 credits.

Modulation continued. Altered chords. Suspensions. Anticipations. Passing notes.

Harmony 303-304. 2 hours, 4 credits.

Harmonization of Chorals. Original melodies and Folk Songs.

Harmony 305-306. 2 hours, 4 credits.

A study of modern theories of Harmony.

History of Music 301-302. 2 hours, 4 credits.

The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Resaissance instrumental music.
Gregorian music.

History of Music 303-304. 2 hours, 4 credits.

Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France England and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies.

**Keyboard Harmony 201-202.* 1 hour, 1 credit.

Application at the keyboard of all material studied in Theory 102 and Harmony 201. Transposition.

**Keyboard Harmony 301-302.* 1 hour, 1 credit.

Keyboard application of Harmony 201-202. Exercises in modulation. Harmonization at sight of melodies. Transposition of Folk Song.

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*This course is compulsory for students having a good command of the keyboard. This course is required of students majoring in Composition.

Methods 301-302. 2 hours, 4 credits.

Rote singing and care of the child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades.

Material and Methods for the third and fourth grades. Observation.

Methods 303-304. 2 hours, 4 credits.

Sixth and seventh and eighth grade material. Observation.

Methods 305-306. 2 hours, 4 credits.

Courses of study for High Schools and Normal Schools.

Material for Chorus, Glee Club and Orchestra.

Conducting and teaching of Music Appreciation in the Intermediate Junior and Senior High School grades.

Directed Teaching 302. 1 credit.

During the second semester, students teach in schools under supervision.

Directed Teaching 303-304. 4 credits.

Continuation of Directed Teaching 302.

Instrumental Grade Methods 301-302. 2 hours, 4 credits.

Study of Instrumental class pedagogy. The teaching of String and Woodwind classes in elementary grades. Problems of organization and equipment; suitable material is studied.

Instrumental Grade Methods 303-304. 2 hours, 4 credits.

Continuation of Methods 302 with special attention to ensemble combinations. Development of Brass and Percussion classes.

Directed Instrumental Teaching 302. 1 credit.

Observation and participation. Opportunities are provided for directed practice teaching in schools.

Directed Instrumental Teaching 303-304. 4 credits.

Practical experience in supervised Instrumental Class instruction. Organization of ensemble groups. Orchestra and Band in High Schools. Solving of problems which confront the Band and Orchestra director. Ways and means of securing community support and interest.

Directed Instrumental Teaching 303-304. 4 credits.

Practical experience in supervised Instrumental Class instruction. Elementary Schools. Organization of ensemble groups. Orchestra and Bands in High Schools. Solving of problems which confront the Band and Orchestra director. Ways and means of securing community support and interest.

Orchestration 301-302. 2 hours, 4 credits.

A study of orchestra and band instruments.

Transcription and scoring for orchestra and of simple Compositions by Schumann, Mendelssohn, Grieg, etc.

Orchestration 303-304. 2 hours, 4 credits.

This course is intended for students majoring in Theory and covers the textbooks; Gevaert, "Traite d'Orchestration," and Rimsky-Korsakow, "Principles of Orchestration."

Orchestration 305-306. 2 hours, 4 credits.

Continuation of Orchestration 303-304. Arrangements for full orchestra of piano sonatas by standard composers. Orchestration of original compositions.

Sight Singing 101-102. 3 hours, 2 credits.

Sight reading in Treble and Bass Clefs. Preparatory study of the Soprano Clef. Sight singing in two voices.

Sight Singing in Treble, Bass and Soprano Clefs. Preparatory study of the Alto and Tenor Clefs. Sight singing in two and three voices.

Sight Singing 201-202. 2 hours, 2 credits.

Sight reading of more difficult music written in Treble, Bass, Soprano, Alto and Tenor Clefs. Sight reading of music with changing Clefs. Preparatory study of the Mezzo-Soprano and Baritone Clefs.

Sight reading of music written in the Mezzo-Soprano and Baritone Clefs.

Sight Singing M. D. 101-102. 3 hours, 2 credits.

Diatonic progressions and skips along the tonic, dominant, subdominant and submediant chords. Various rhythmic figures, including two notes to the beat. Easy two-part exercises.

Read at sight, individually, with syllables in all keys. Easy two-part exercises and songs in treble and bass clefs. Rhythmic figures, including four notes to the beat.

Sight Singing M. D. 103-104. 2 hours, 2 credits.

Chromatic and minor scales. Drills in diatonic and chromatic intervals. Rhythmic figures with two, three and four notes to the beat. Two and three-part singing.

Intensive study of difficult rhythmic figures. Chromatic intervals. Three and four-part singing.

Theory 101. 2 hours, 2 credits.

Study of the fundamental Theory of Music, comprising formation of scales. The study of the general scale of fifths, demonstration of the Diatonic, Chromatic and Enharmonic orders in music. A complete study of intervals and their classification according to the order to which they belong. Time divisions; classification and inversions; principle of figuration and terms used in the study of Harmony.

Theory 102. 2 hours, 2 credits.

Principles of Chord Connection in fundamental position. Doubling of notes. Inversions. The dominant and secondary seventh chords and inversions. Harmonization of given figured basses by Richter or Jadassohn.

REGISTER OF STUDENTS

FRESHMEN

Abrahamson, David
Asher, William Henri
Barrientos, Marian
Derbonne, Rita
Doullut, Alice
Farmer, Cleo Othene
Galjour, Warren Joseph
Jackson, John J.
Kistner, Louis J., Jr.
Kerr, Margaret Hays
Lafaye, Alice Louise
Luft, Marguerite Claire
Maggiore, Joseph Angelo
Moses, Anne Theard
Moore, Margaret
Storer, Wanda Marie
Valentino, Anthony Larry
Wagner, Abbie Rita

SOPHOMORES

Bonnabel, Miriam
Breaux, Wessie
Calamari, Mary
Canovsky, Ada
Dittmann, Marjorie
Fitzmorris, Florence
Kelly, Thomas
Lyons, Irving
Mittelstaedt, Robert
Montalbano, Vancy
Pomarici, Josephine Mary
Simon, Cecilia
Smith, Mary Elizabeth
Smith, Vera
Waguespack, Winnie
Waguespack, Winona

JUNIORS

Allen, Inez
Aviles, Tulia
Benton, Mrs. C. R.
Chastant, Patricia
D'Antoni, Helen
DeBrueys, Mrs. Gladys
Dietrich, Norman
Frisch, Iris Mae
Kearny, Katherine
Lafaye, Rosemary
Melancon, Jessie
Patz, Kathleen Mary
Pickering, Gayle Frances
Sutton, Dorothy Ruth
Woodruff, Catherine Alice

SENIORS

Chauvin, Florence
Durmeyer, Evelyn Mae
Gianelloni, Frances
Gustine, Henry
Hobbs, Alma
Hourguettes, Sidney
Lacassagne, Ralph
McNeely, Ermine
Van Pelt, Shirley

NOT CLASSIFIED

Morel, Agnes

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

NIGHT CLASSES

1937 - 1938

LOYOLA UNIVERSITY
6317 St. Charles Avenue
New Orleans, La.

For the benefit of students unable to follow the day classes, Music Courses, establishing credit towards the degree of Bachelor of Music, will be given at night at the College of Music of Loyola University.

Only the Freshman and Sophomore courses will be offered this year, provided a sufficient number of students apply.

ENTRANCE REQUIREMENTS

Students who enroll for collegiate credit must meet the University's entrance requirements as set down in the Bulletin of the College of Music.

REGISTRATION

To gain college credit in the Night Courses a student must have on file in the office of the Registrar an official transcript of credits.

The dates for Registration are Monday, September 27, to Thursday, September 30, from 7 to 9 P. M. A special fee of $2.00 is charged for late registration.

Classes begin Monday, October 4.

FEES

All students are charged with the usual fees.

UNIVERSITY FEES (PAYABLE TO LOYOLA UNIVERSITY)

Matriculation (at time of enrollment only)	$ 5.00
	Per Year
Registration fee	$ 5.00
Library fee	5.00

COLLEGE OF MUSIC FEES (PAYABLE TO THE COLLEGE OF MUSIC)

	Per Year
Registration fee	$10.00

A student taking Applied Music for credit will be charged the Applied Music fee of $17.00 per semester.

TUITION

The tuition for a full-time student in the	Per Term
Night School is	$58.00

For part-time students the tuition varies according to the number of hours taken per week.

	Per Term
One hour per week	$ 7.25
Two hours per week	14.50
Three hours per week	21.75
Four hours per week	30.00
Five hours per week	36.25
Six hours per week	42.50

COURSES OFFERED

Sight Singing, Dictation, Theory, Harmony, Keyboard Harmony, Form and Analysis, Appreciation, Piano Ensemble, and Reading I and II.

DESCRIPTION OF COURSES

Dictation 101-102. 3 hours, 3 credits.

Recognition of intervals. Easy diatonic interval progressions. Simple rhythmic and melodic dictation.

Melodic and rhythmic dictation continued. Recognition of diminished and augmented intervals. Preparatory training for two-part dictation. Dictation of lessons containing simple modulation. Taking musical dictation in limited time.

Dictation 201-202. 3 hours, 3 credits.

Two-part contrapuntal dictation. Preparation for harmonic dictation. Single-part melodic dictation continued. Faster tempo.

Form and Analysis 201-202. 2 hours, 2 credits.

The construction of Phrases. Periods, simple and with extensions. The two and three-part forms.

Harmony 201-202. 2 hours, 4 credits.

Harmonization of given melodies, figured and unfigured basses, including dominant seventh chords.

Simple modulation—dominant ninth chords. Harmonization of given melodies and basses, using all acquired material.

Keyboard Harmony 201-202. 1 hour, 1 credit.

Application at the keyboard of all material studied in Theory 102 and Harmony 201. Transposition.

Sight Singing 103-104. 3 hours, 2 credits.

Diatonic progressions and skips along the tonic, dominant, subdominant and submediant chords. Various

rhythmic figures, including two notes to the beat. Easy two-part exercises.

Read at sight, individually, with syllables in all keys. Easy two-part exercises and songs in treble and bass clefs. Rhythmic figures, including four notes to the beat.

Sight Singing 203-204. 2 hours, 2 credits.

Chromatic and minor scales. Drills in diatonic and chromatic intervals. Rhythmic figures with two, three and four notes to the beat. Two and three-part singing.

Intensive study of difficult rhythmic figures. Chromatic intervals. Three and four-part singing.

Theory 101. 2 hours, 2 credits.

Study of the fundamental Theory of Music, comprising formation of scales. The study of the general scale of fifths, demonstration of the Diatonic, Chromatic and Enharmonic orders in music. A complete study of intervals and their classification according to the order to which they belong. Time divisions; classification and inversions; principle of figuration and terms used in the study of Harmony.

Theory 102. 2 hours, 2 credits.

Principles of Chord Connection in fundamental position. Doubling of notes. Inversions. The dominant and secondary seventh chords and inversions. Harmonization of given figured basses by Richter or Jadassohn.

SCHEDULE

Course.	Time	Days
Sight Singing 101-102	7-8	Monday and Thursday
Sight Singing 201-202	7-8	Monday and Thursday
Sight Singing 103-104	7-8	Monday and Thursday
Sight Singing 203-204	7-8	Monday and Thursday
Dictation 101-102	8-9	Monday and Thursday
Dictation 201-202	8-9	Monday and Thursday
Theory 101-102	7-8	Tuesday and Friday
Harmony 201-202	7-8	Tuesday and Friday
Keyboard Harmony 201	7-8	Wednesday
Form and Analysis 201-202	8-9	Tuesday and Friday
Appreciation 101-102	8-9	Tuesday
Piano Ensemble and Reading		Time to be announced
Orchestra	8-10	Wednesday